

HAPPILY EVER AFTER. The Grassy
Knoil. PRODUCED AND PERFORMED
BY BOB GREEN. RECORDED AND MIXED
AT HOME ON A MACINTOSH. CHRIS
GRADY, TRUMPET ON something is
waiting AND operated years. JAMES
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EMIGRE No. 61

Winter 2002



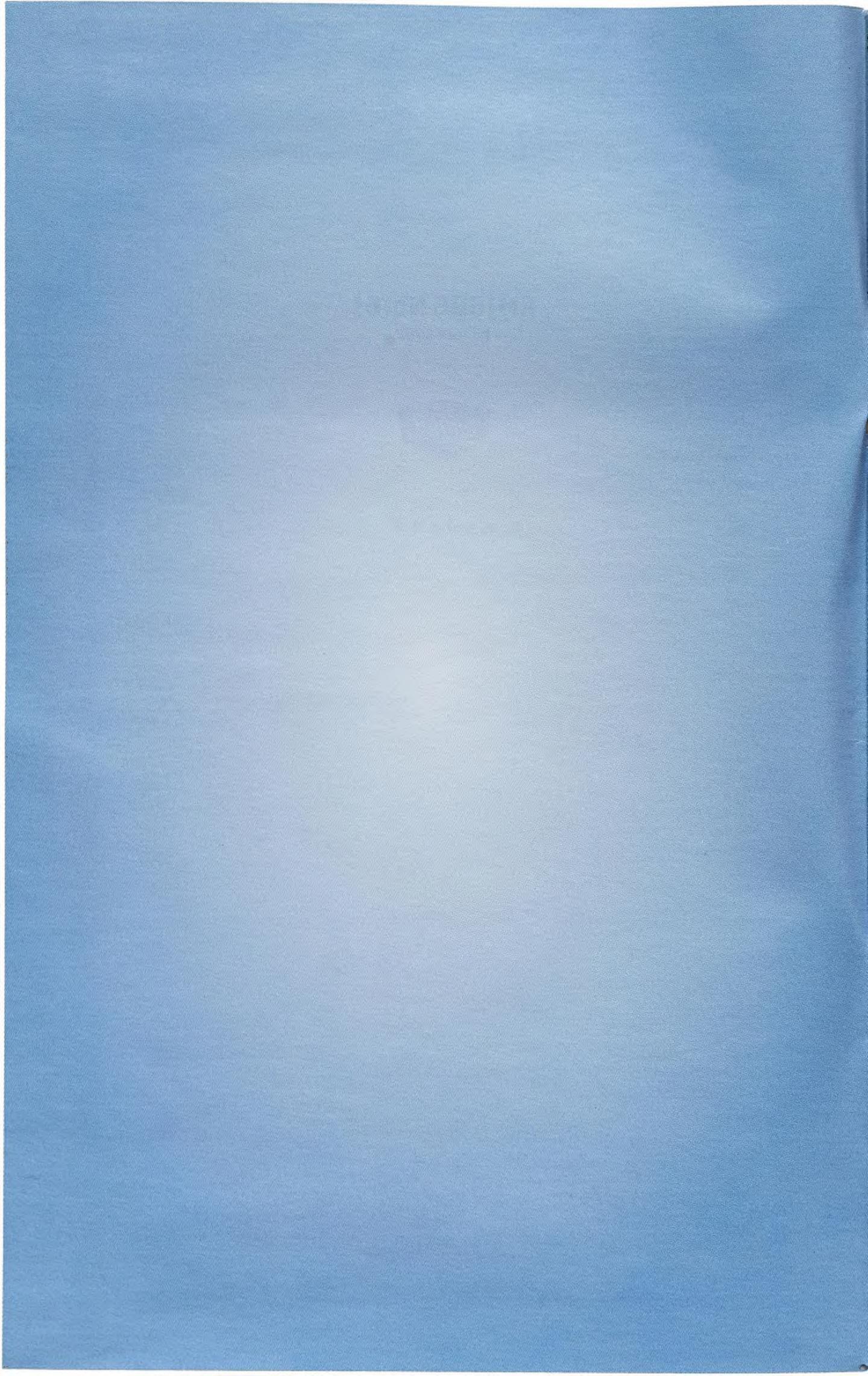
ECD022

EMIGRE No. 61

Winter 2002



ECD022



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Introduction

heard by thousands. Mind you, it's not a one-way street. We don't do this only because we want to help the artists. We hope to benefit as much from our alliance with them and their work as they do from us.

How do we do it? First, we make sure we have the proper rights to the work. We're not giving away anything we don't have the rights to. Second, we pay the artist a modest fee while they retain full rights to the work. We get great content; they get exposure for their art. Everybody wins. We receive no NEA support, there's no trust fund, no super client, no venture capitalists. It all works thanks to you, our loyal readers who purchase our products and buy subscriptions.* You make this possible.

Our second release in this series of CDs, intended to expose the musically obscure, is The Grassy Knoll's Happily Ever After. This project is a curiosity. After we first heard their demo tape in 1992 — and included their music on the Emigre Music Sampler No.1 — The Grassy Knoll did have a brush with the powers—that—be. But their music is a difficult sound to classify, which is probably why their commercial success was short lived. "Why don't you add vocals?" is a suggestion they've probably heard one too many times. We think The Grassy Knoll's music can hardly be improved upon and we're proud to release their CD as it's meant to sound. The only thing that could make Happily Ever After any better is a great movie to accompany it, but it requires only that you close your eyes while playing this CD, because their soundscapes will cause images to flow from your mind effortlessly.

To create our own backdrop and to connect the music to the magazine, we hooked up with Thirst's Rick Valicenti, whose collaborative studio has been working on a soon-to-be released book

Introduction

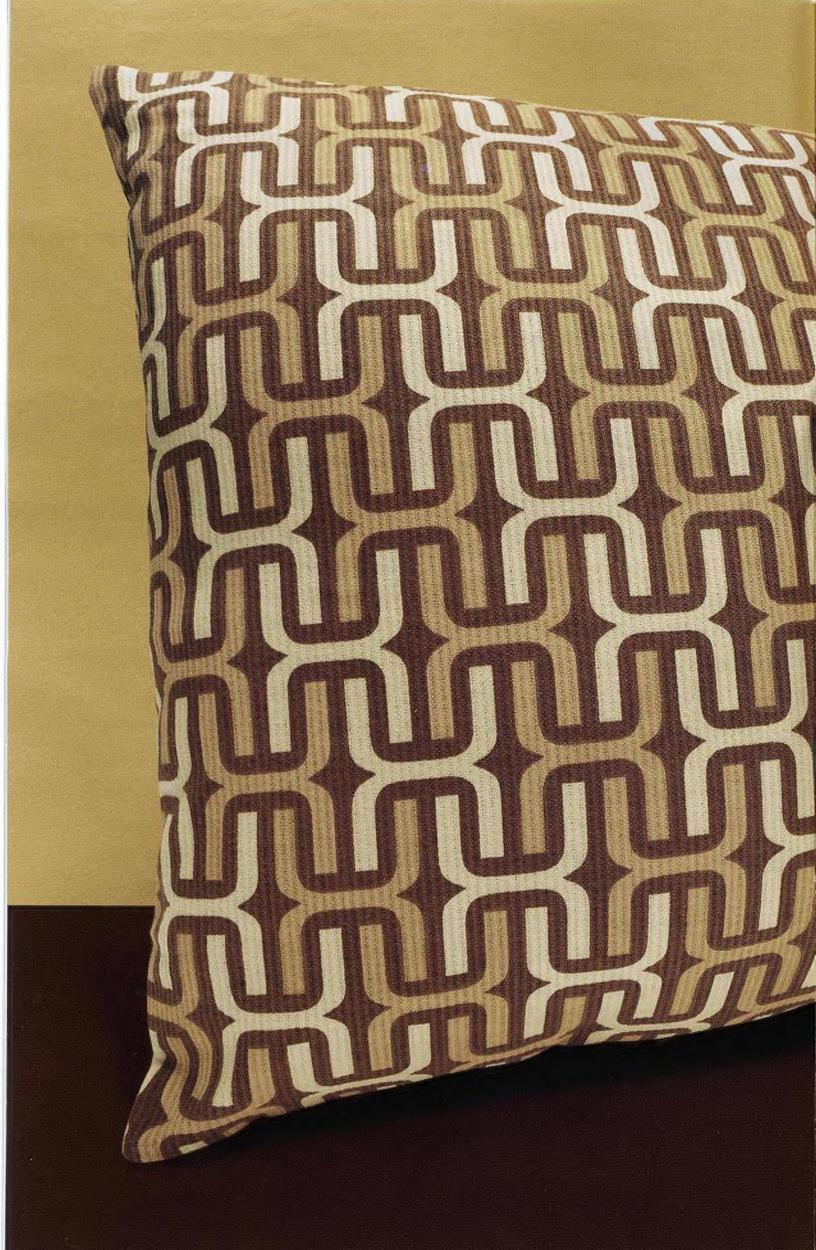
(by Monacelli Press) remixing Thirst's unique graphic history. Valicenti opened up his digital and analog flat files to us, and we plundered his treasure-trove of experimental and random graphic images and found what we feel are perfect matches to accompany the tracks on the Happily Ever After CD. For those having trouble setting their minds free, perhaps these images can help kick-start your full enjoyment of the sounds of The Grassy Knoll.

Also included in this issue of Emigre is Los Feliz, a new typeface designed by the young and upcoming type designer Christian Schwartz. Finally, Zuzana Licko will give an overview of the retooling and upgrading of her best selling Mrs Eaves typeface.

Enjoy. RVDL

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Typefaces used in this introduction: Mrs Eaves and Los Feliz.

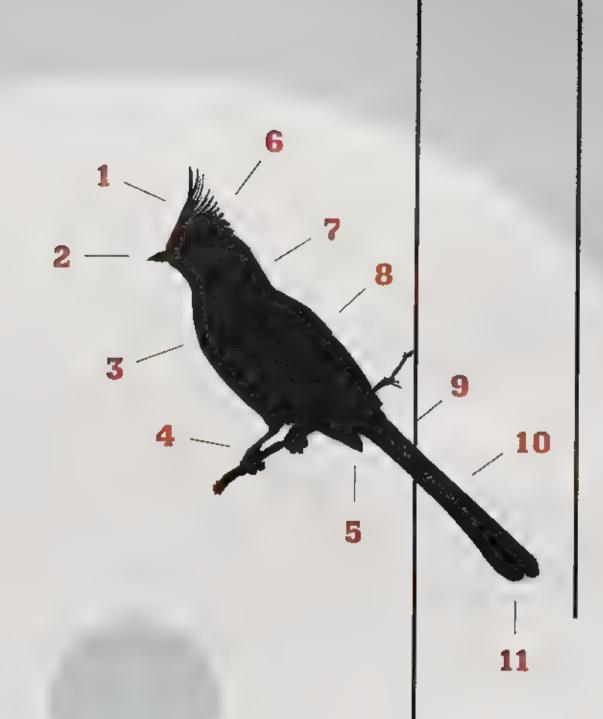




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HAPPILY EVER AFTER.

The Grassy Knoll.

Parallelone III and THIRST.

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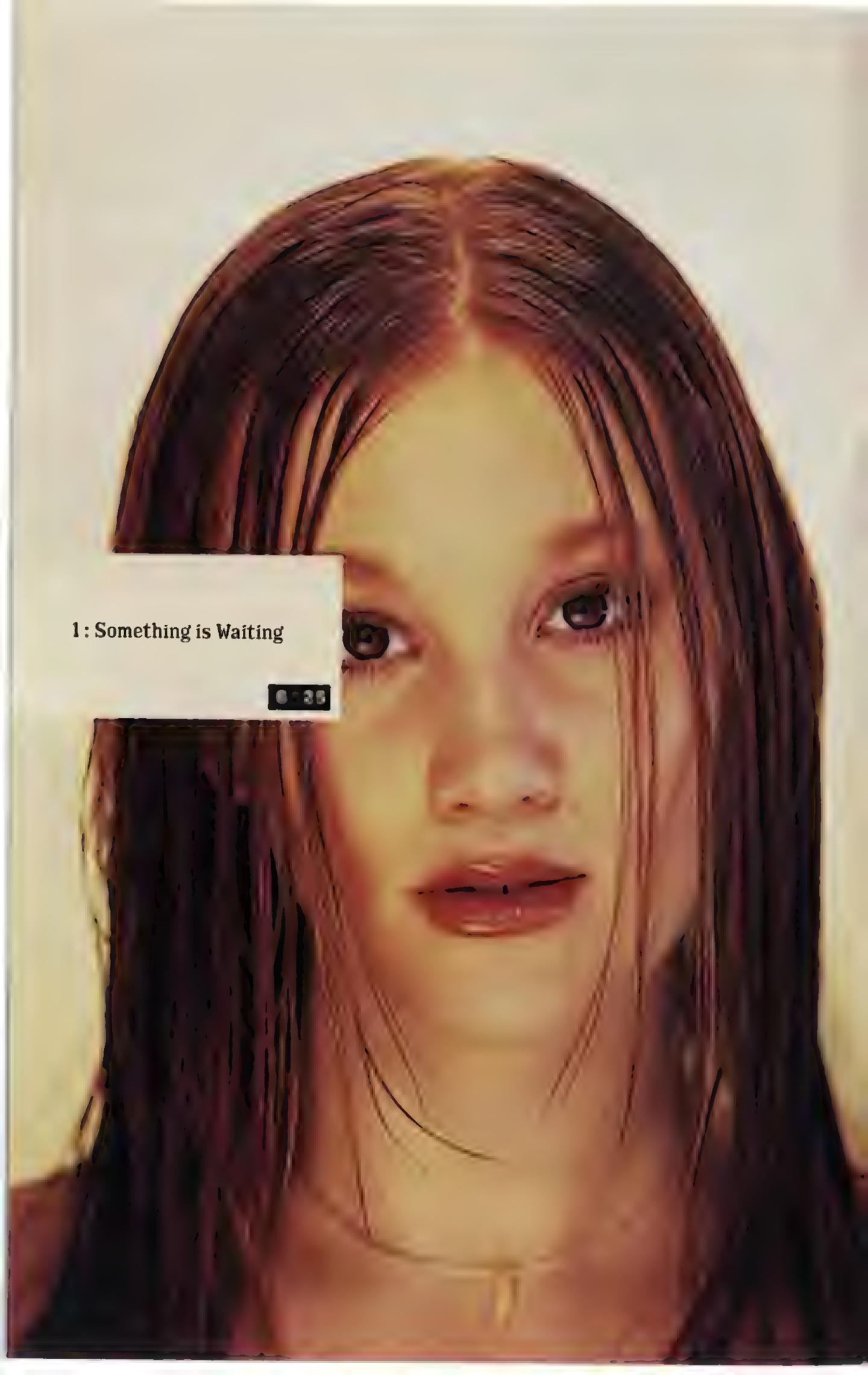
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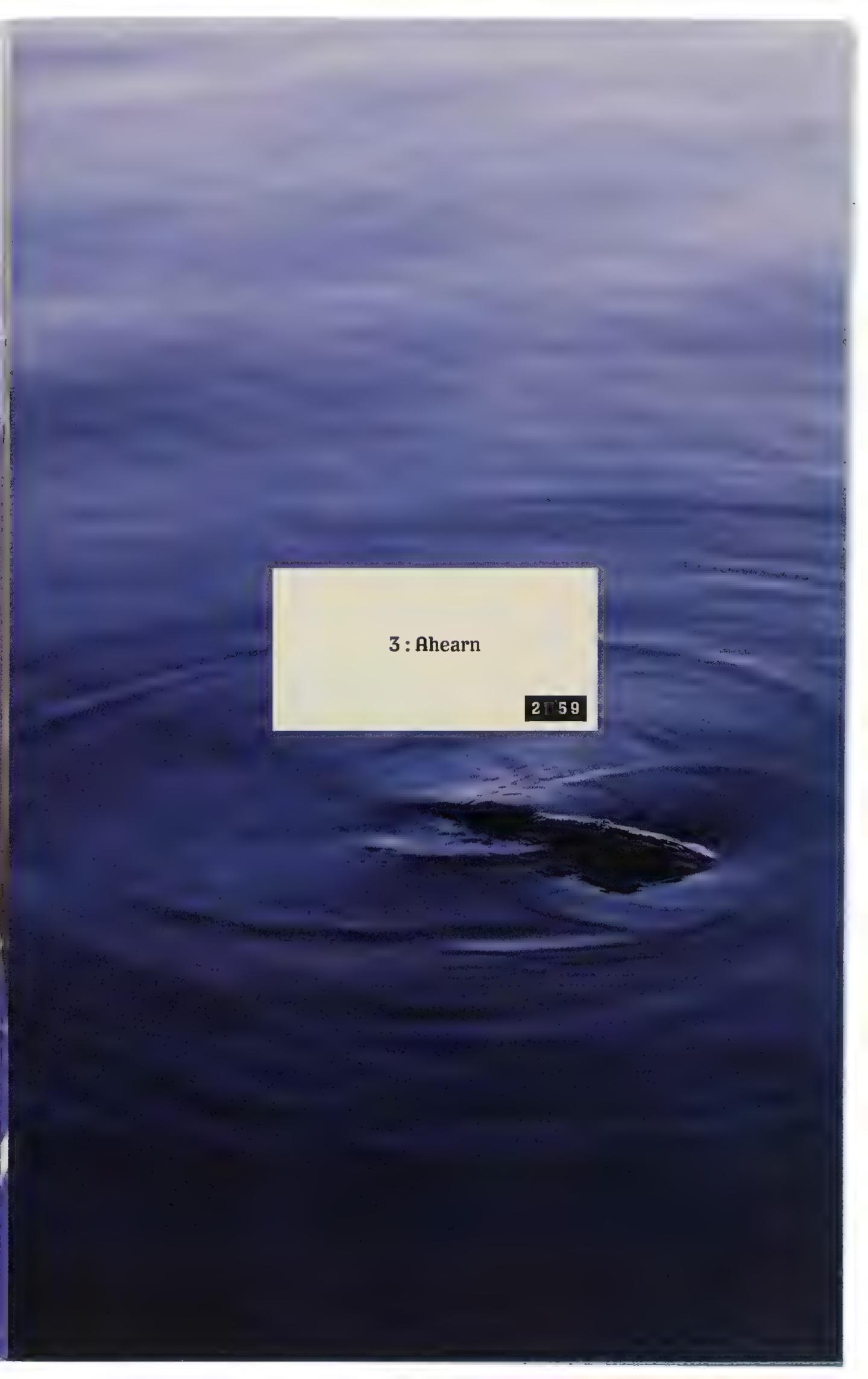




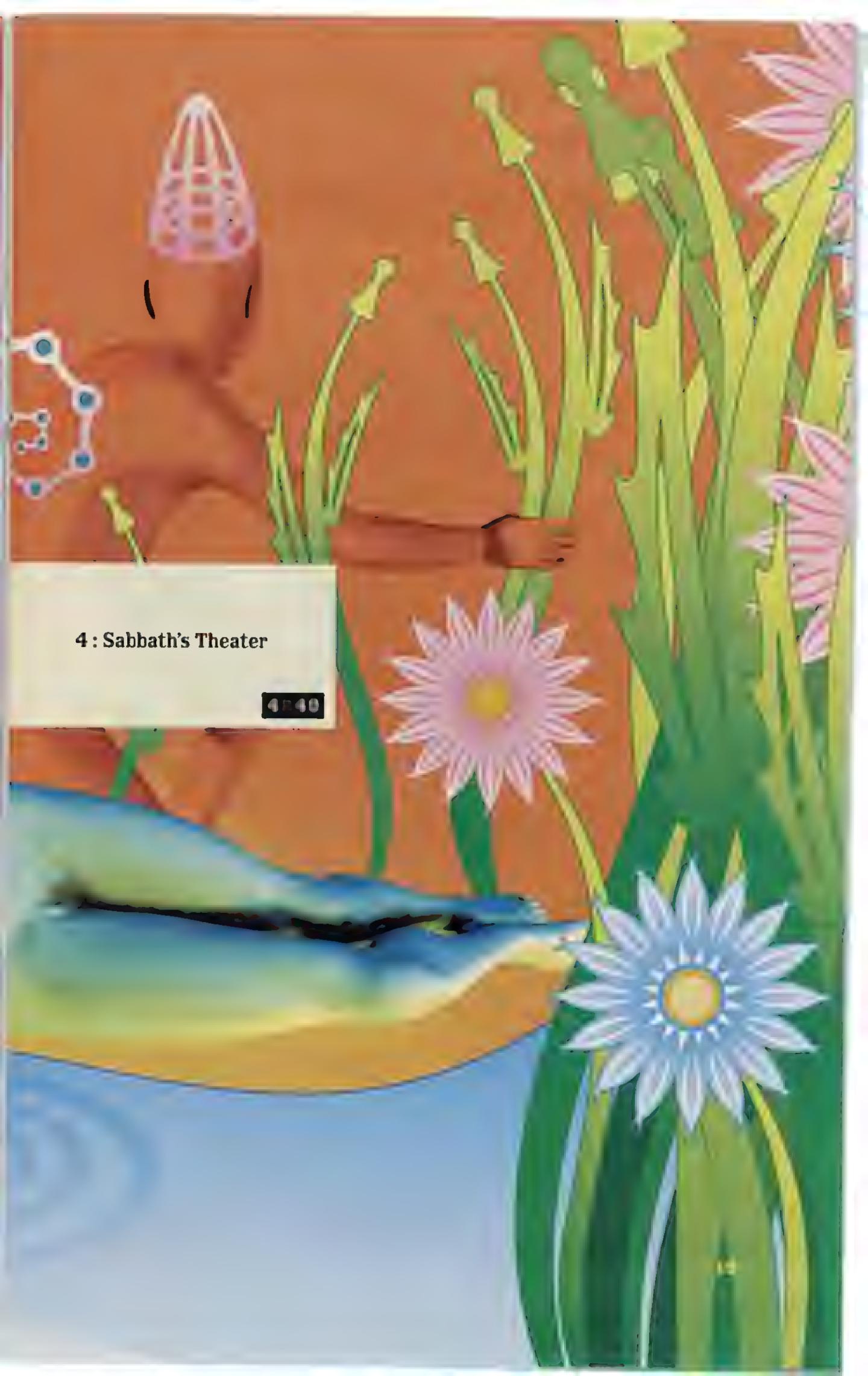


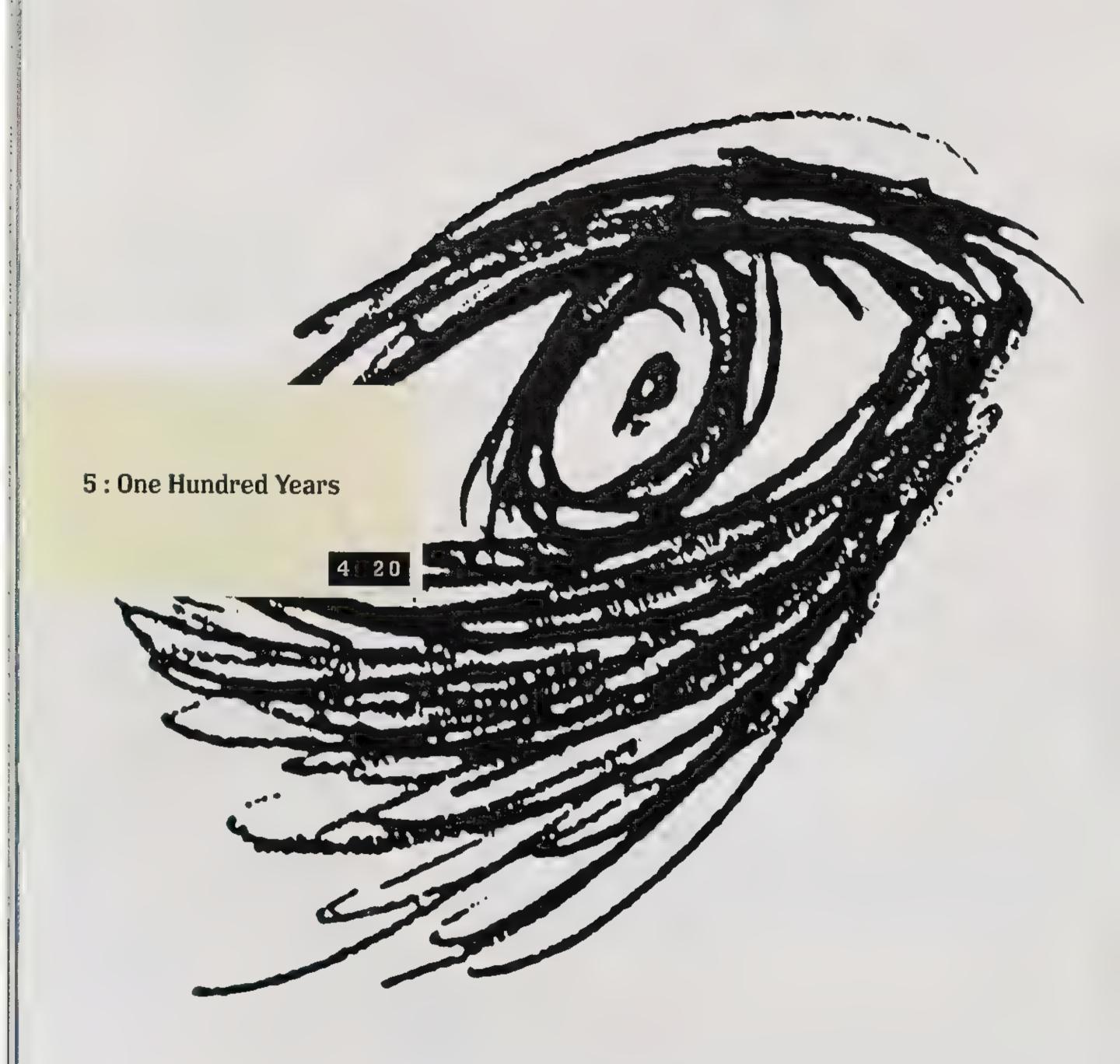














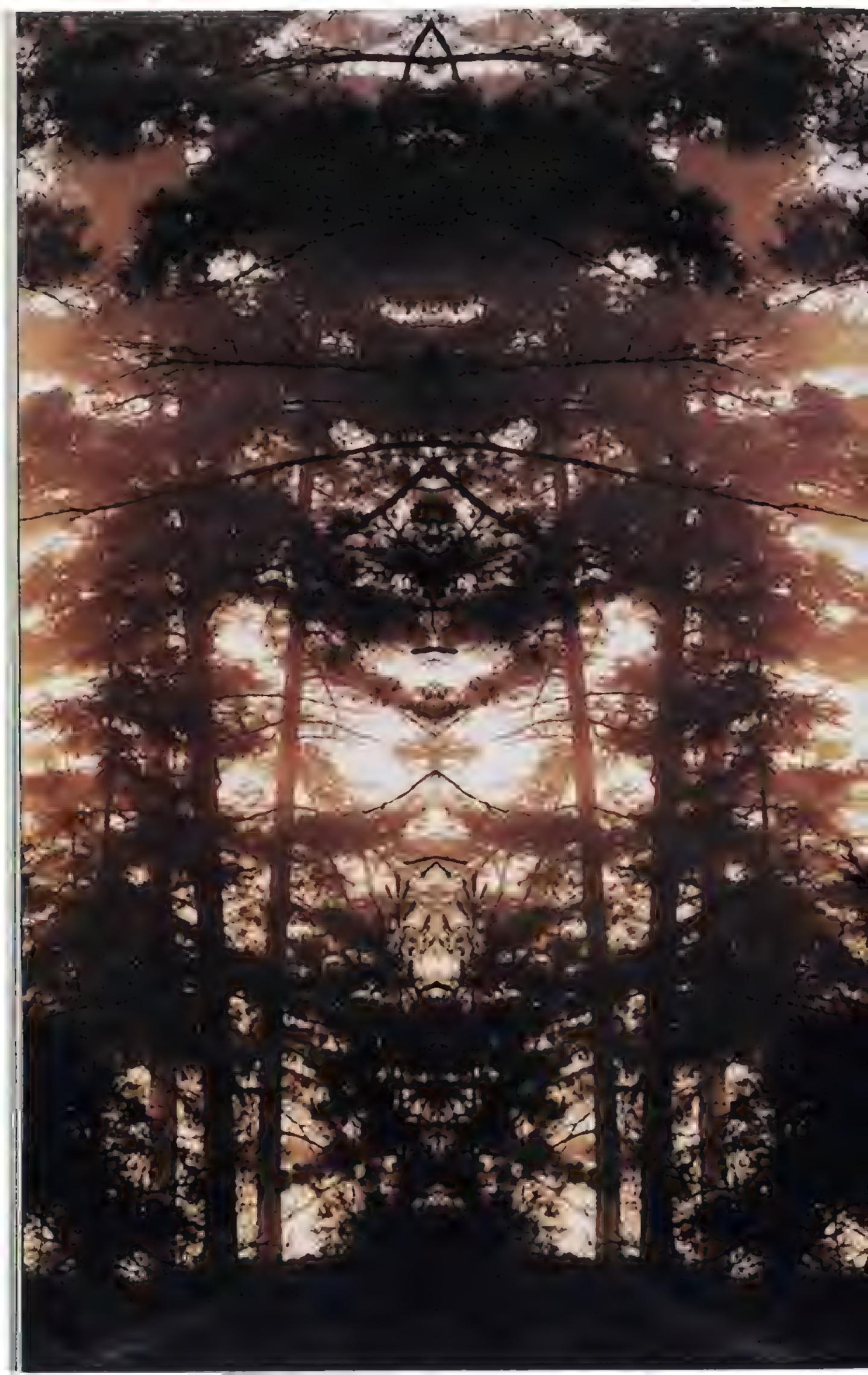




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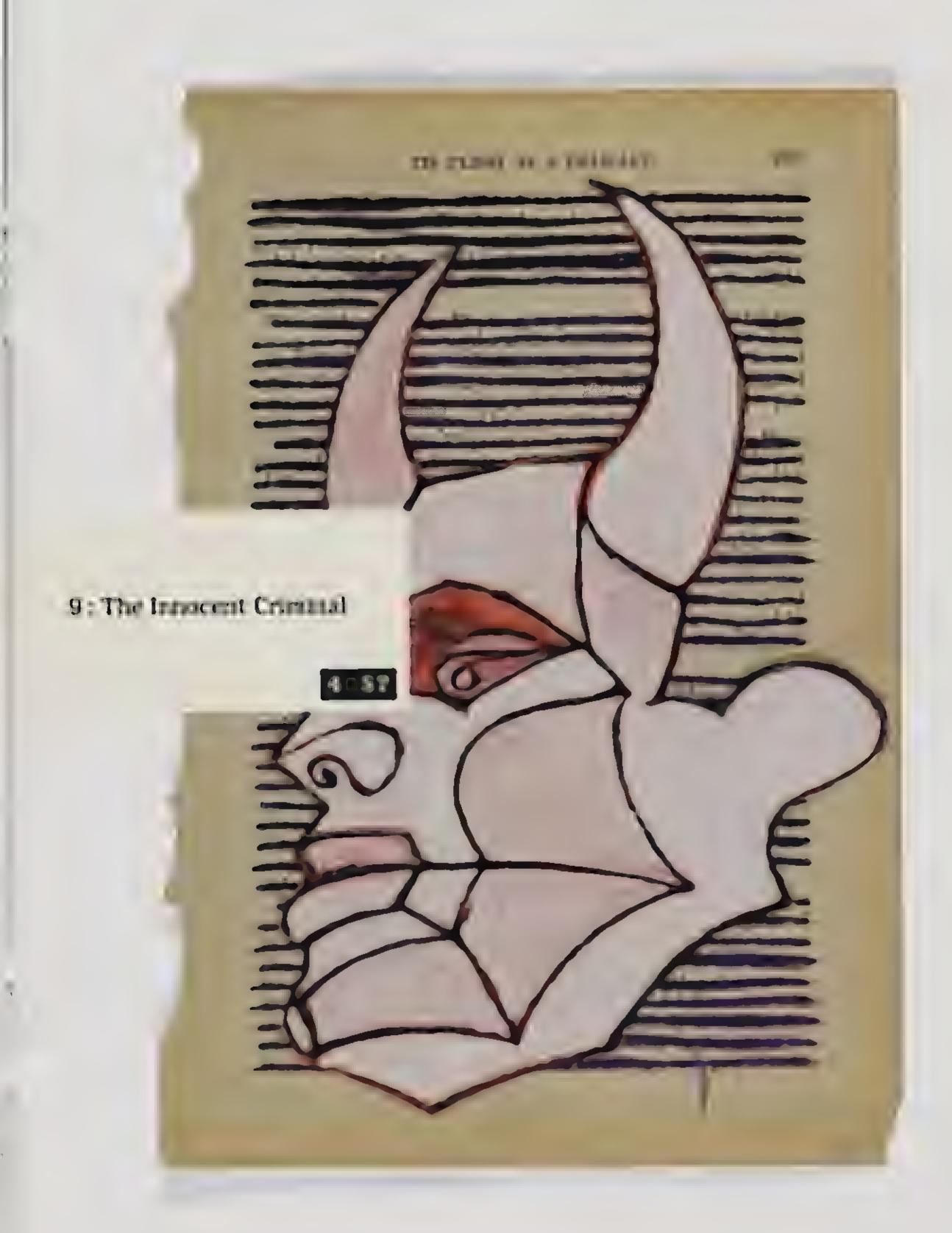


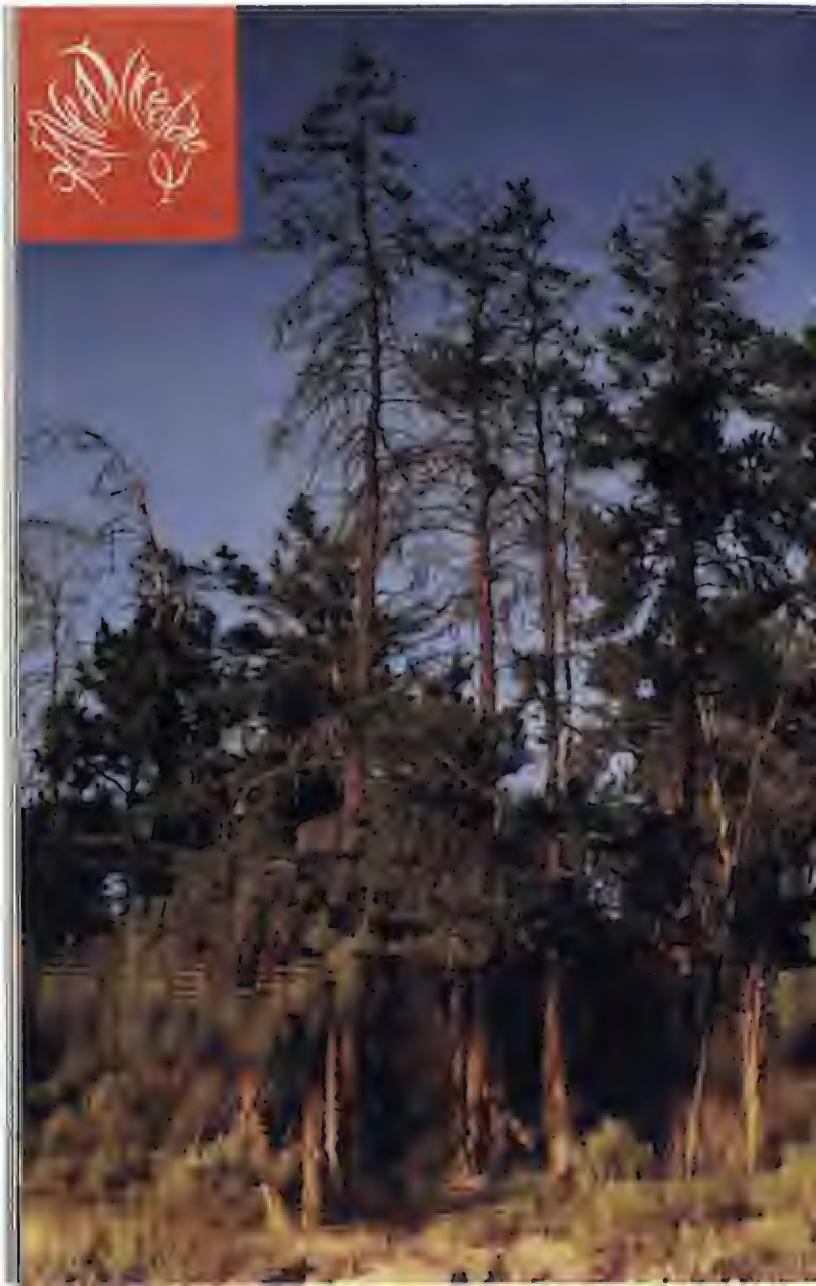


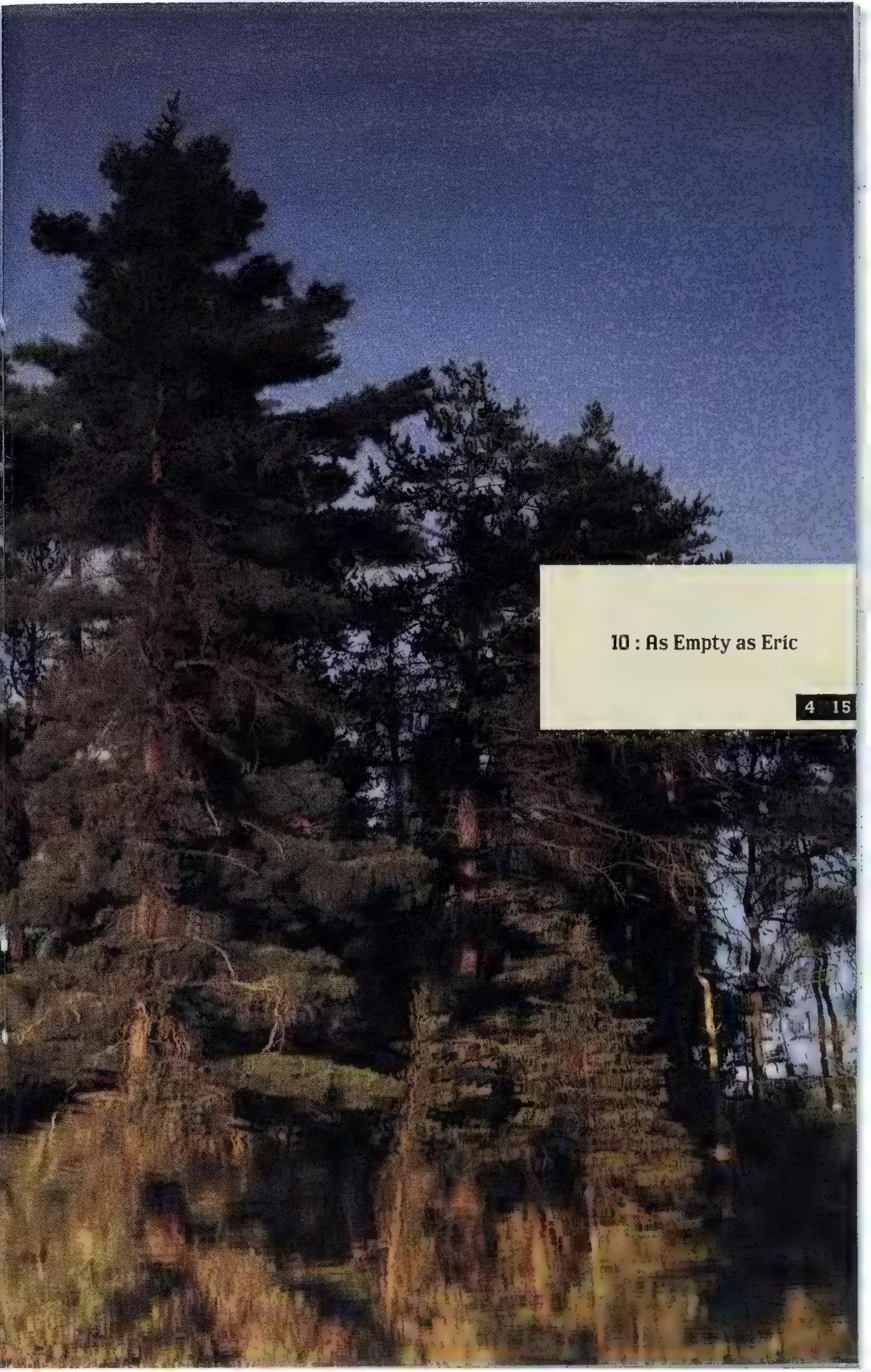


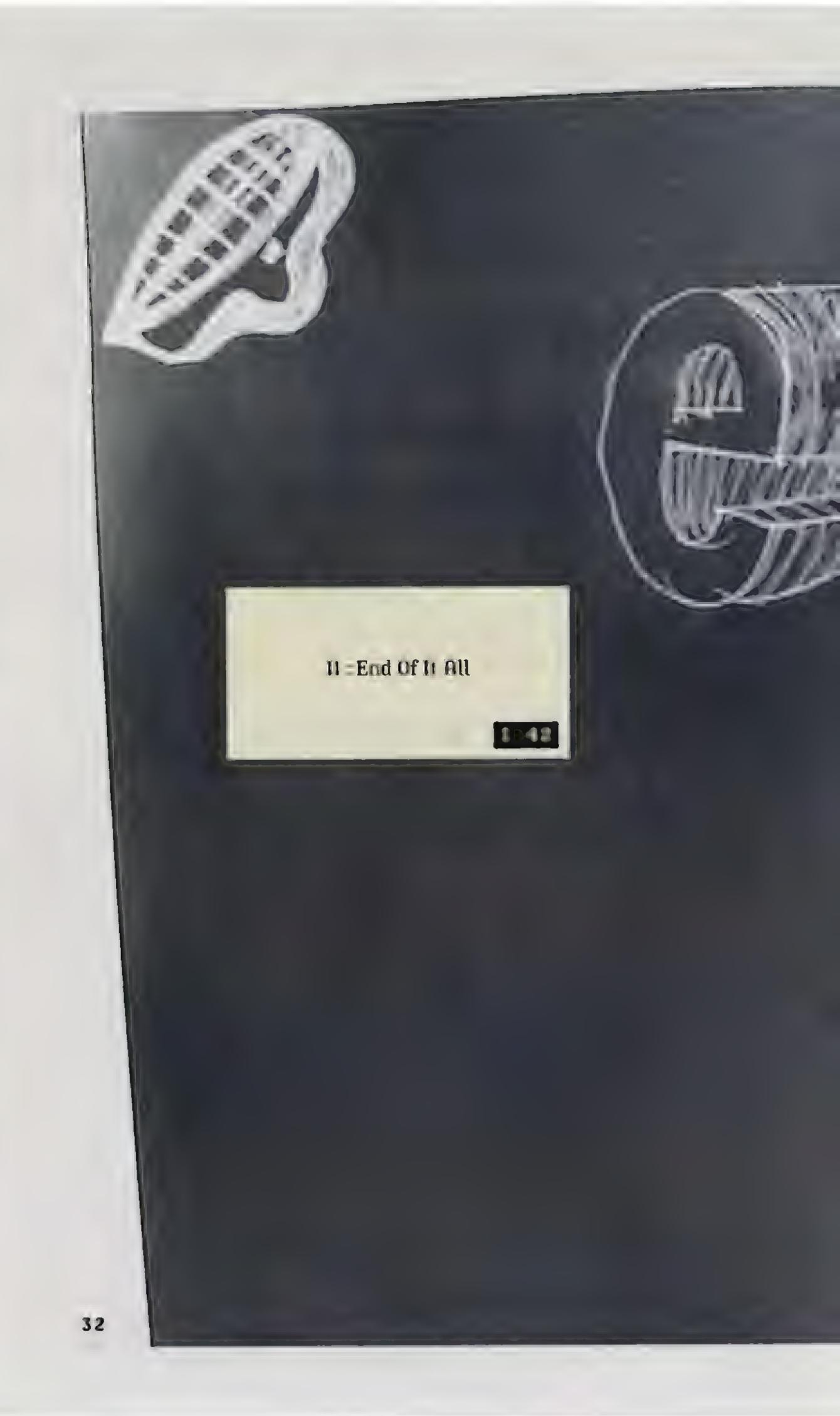


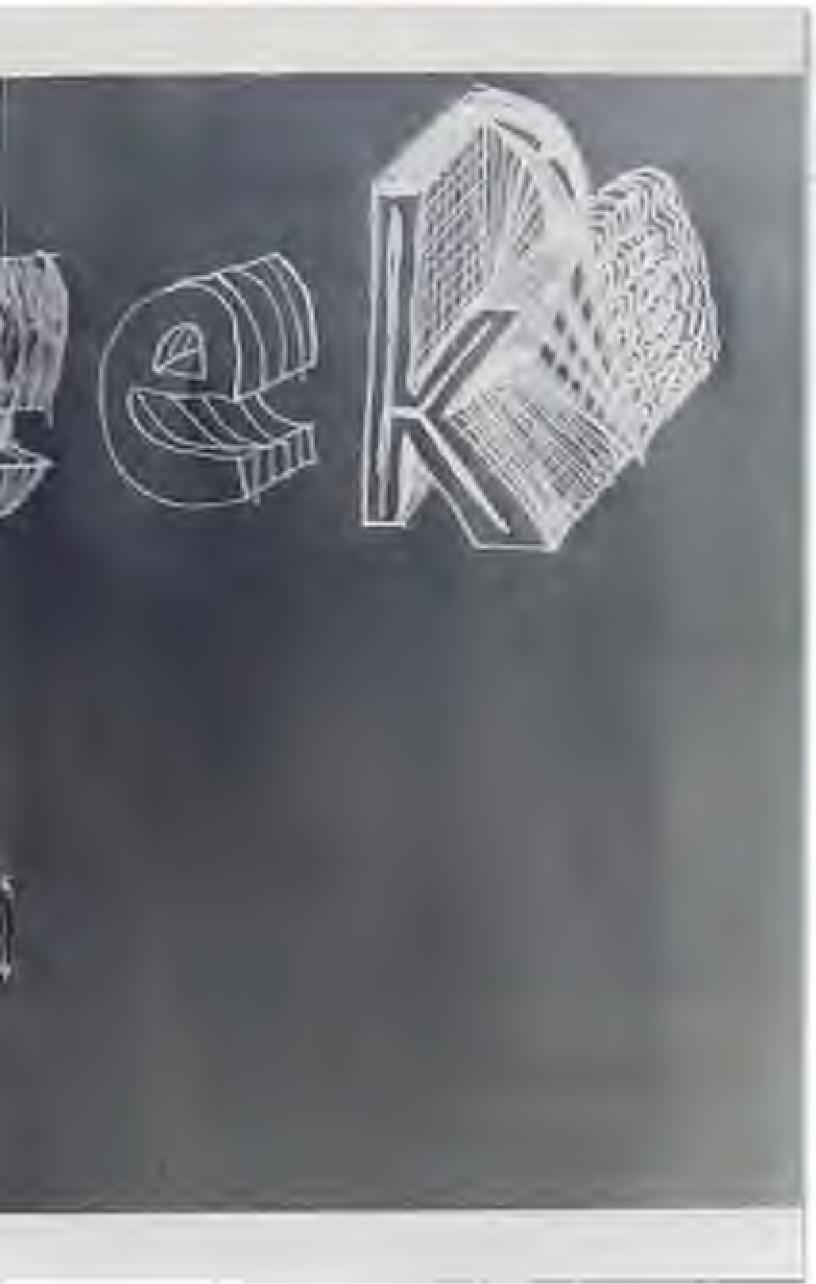












The story of LOS FELIZ

A typeface designed by

CHRISTIAN SCHWARTZ

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MARS

The story of LOS FELIZ

As recalled by

MATT
CHRISTIAN
& RUDY

Photographs by

MATT TRAGESSER MATT: THE STORY OF LOS FELIZ starts with Philip Shtoll's dog. Philip doesn't have the dog anymore and he doesn't live in Los Feliz anymore. He had to give the dog away when he moved to a smaller apartment closer to the beach. He wanted to get his priorities in order, to work less and to surf more, but that's not essential to the story. Let's get back to the dog.

The dog was getting a haircut. This past summer, I was working on a project with Philip that involved photographing some bottles of Coca-Cola, so we stepped out of the office to find some and, since we were going to be out anyway, to pick up his dog from the dog haircut place and take it back to his apartment. The path between the dog haircut place and Philip's apartment happened to cross through a part of Los Feliz that I had never been to before that happened to be home to some amazing typography.

Los Angeles is full of amazing typography; usually on signs, especially on signs that are old, homemade, or damaged. It's not surprising that a lot of the vernacular-inspired type experiments of the past decade originated here. If you want to find some unusual vernacular lettering and make a typeface out of it, the stretch of Santa Monica Boulevard that runs through Los Feliz where Philip and I happened to be driving is a good place to start. The ethnically diverse area consists mainly of small businesses, and, out of necessity, most of the signage is hand-painted. Often, the signs are painted directly on the side of the building. This is the kind of area where you see a tiny building that looks a lot more like a residence than a business, with the words "Hot Chocolate" painted on the side. That's some lady's job, selling hot chocolate from her house.

Philip and I picked up the dog and went back to work. A week later, I returned to the area with my girlfriend to take pictures. On this visit, I happened to find a place called LOS FELIZ AUTO PARTS & SERVICE. The letters painted on and around this business were fantastic. It was the kind of typography that some people call crude, but it wasn't crude at all. A lot of care was put into each letter. The lettering exhibited several artistic flourishes – the kind that someone who went to design school just wouldn't think of. I thought it would make a good typeface. At the least, I knew it was an interesting typographic puzzle. Take these letter forms and normalize them so that they hang together in text and at the same time, preserve all the odd details that make them interesting. I'm not a very good type designer, but I think Christian Schwartz is, so I took some pictures of LOS FELIZ AUTO PARTS & SERVICE and sent them to him in Boston.

CHRISTIAN: I LIVE IN BOSTON, which is a dense, vertical city. It's nothing like Los Angeles. My first experience with Los Angeles was in the fall of 2000, when I went out to visit Matt and his girl-friend for a week. I grew up in the Northeast, so my idea of a city is a tall and organized concentration of people. The chaotic sprawl of Los Angeles is the exact opposite.

I've spent the past 10 years trying to learn the "right" way to draw type. I've been lucky enough to work under some of the most respected type designers in the world; people like Tobias Frere-Jones, Erik Spiekermann, and David Berlow. Before starting work on Los Feliz, I was finally getting confident in my ability to follow the traditional ways of building a typeface. When Matt

showed me the LOS FELIZ AUTO PARTS & SERVICE sign, I realized it was an excellent time to take everything I've learned and turn it inside out to ask myself "If I didn't know what I was doing, what would I do?," and to forgo tradition in favor of expressiveness. Mismatched stroke endings on the lowercase italics – why not? In short, I wanted to design a typeface that relates to my previous work the way that Los Angeles relates to a city like Boston.

The first step was to keep as many of the fabulous details from the original as possible, resisting the urge to tone them down. The original lowercase r is a good example of this. There's no rea-



son why it should be detailed the way it is, with the strange little ear added to the ball. I never would have come up with this on my own and it's absolutely perfect. As I continued drawing, I tried to let these inconsistencies serve as the thread that held the whole type-face together. I wanted the different styles of the family to have only casual relationships

to one another, with similar basic structures clothed in different weight and serif treatments.

MATT: AT THIS POINT IN THE STORY, the typeface, now christened "Los Feliz," returned to Los Angeles via e-mail. Christian continued to send working versions my way for the next few months, and in exchange I gave him my feedback. I said things like, "The lowercase g is probably too typographic. Maybe you should try something a little more 'weird," or, "I love the capital Q, don't change a thing." We racked up some significant long-dis-



tance charges talking about italics.

For literally hundreds of years, people who design typefaces have adhered to certain conventions when creating an italic. For example, when William Caslon designed his italic, he didn't

just take the lowercase a from the roman and give it a jaunty slant. Instead, he followed established conventions of creating an italic, changing the two-story a to a one-story a, giving the lowercase f an elongated tail, etc. Christian is familiar with these conventions. The artist who painted the LOS FELIZ AUTO PARTS & SERVICE sign probably isn't. Yet many of these conventional flourishes appear in the finished typeface. Los Feliz evolved into an experiment in balancing typographic conven-



tion with hand-drawn exuberance. Nowhere is this balance more precarious than in the italic. For this reason, I feel that the italic is a good meter for the success or failure of Los Feliz as a type-face, or at least as an answer to a typographic puzzle.

RUDY: MY FRIEND JEFFERY lives in a house on a hill in Silver Lake in Los Angeles, and when you stand on his deck you look out over Los Feliz. "It's where people like Madonna and Brad Pitt have second or third homes," he once told me as we were looking out over a lush green area that spread out indefinitely. In Los Angeles everybody knows where the stars live or have lived. It imbues everything with a faint shine of importance. I live in Berkeley. My neighbor's name is Wavy Gravy. Mr. Gravy is a counterculture figure

from the 60s who used to hang out with Ken Kesey and the Merry Pranksters. Which brings me to Christian's typeface.

One day my wife Zuzana walked into my room with a number of laser printouts showing a new font called "Los Feliz." It was sent to her as a PDF file by Christian. I have a soft side for almost anything dealing with Los Angeles, and for design that is just a little left of perfect. Los Feliz filled both those qualifications, so I took an immediate interest. My first impression of these printouts was that these could have been the initial sketches for Cooper Black, a typeface drawn in the 1920s by the American designer Oswald Cooper, except that Cooper moved beyond these sketches with Cooper Black, a typeface that you see all over Los Angeles. Actually, there's a sign at Griffith's Observatory that's set in an ambitiously condensed version of Cooper Black. The sign points to an exit that will lead you out of Griffith's Park to Vermont Boulevard, which happens to run right into Los Feliz. I know this because recently I was driving around the area looking for the LOS FELIZ AUTO PARTS & SERVICE sign, but couldn't find it. Christian had told me about the sign and Matt had send me some photographs. But I wanted to see it for myself. I assumed I would find the sign simply by driving up and down Los Feliz Boulevard. I figured a sign like that would stand out in such a ritzy neighborhood. I never did find it because, as Matt later told me upon my return from Los Angeles, the sign is actually on Santa Monica Boulevard, between Madison and Hoover (just east of Vermont). He said, "It's right next to a bright red building with lots of Shepard Fairey posters on it. If you haven't been to that particular area before, you may want to bring extra film. There's a lot of interesting typography."

Anyway, my friend Jeffery, the one with the deck overlooking Los Feliz, loves the work of Oswald Cooper, particularly the vernacular qualities in Cooper's work. In the late 80s and early 90s, Jeffery and his colleagues and students at Cal Arts, a design

school in Valencia just north of Los Angeles, were instrumental in reviving the vernacular in typeface design. These are the fonts that Matt was referring to earlier in this story. Jeffery's own font, Keedy Sans, is a perfect



example of this approach. Los Feliz is a typeface that looks like it should have been released during this time. It would have been a big hit in the early 90s.

Today, as in the 70s, designers again prefer Helvetica and other bland looking sans serif typefaces. These fonts impregnate print work with the veneer of professionalism by looking stylisticly detached, which is now very cool. There's also a fondness today for geometric and isometric constructed typefaces that are really difficult to read but look good when you put drop shadows behind them. I have no explanation for this trend.

Los Feliz stands in direct opposition to these trends. When looking at the individual characters of Los Feliz, all you see is irregularities, which point to the struggle of drawing a typeface. You become aware of the little details that make it so difficult to draw perfect letter shapes. But when you look at Los Feliz set in text, these irregularities largely disappear. Obviously this typeface was drawn by someone who knew what he was doing. Christian Schwartz is kind of like my neighbor, Mr. Gravy. He is a prankster.

He knows exactly how to subvert notions of correct design by being in complete control while giving the impression he is not.

Los Feliz was too good a typeface to pass up simply because it wasn't designed in 1990. Plus, no matter what you may have read in this or other design magazines, design is largely driven by style, which is cyclical. We either follow styles or we rebel against them. Designers will tire of Helvetica and its offspring, like they did before, and will go in search of something different, like Los Feliz.

People often ask us how we select the typefaces that we release. It's an indefinable process of personal preferences, professional expertise, chance occurrences and gut response. And sometimes it requires someone like Philip Shtoll to take his dog out for a haircut. The above story is one example of how it works. Los Feliz is the result of such a story.

TH'END

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Los Feliz

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Los Feliz

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Los Feliz

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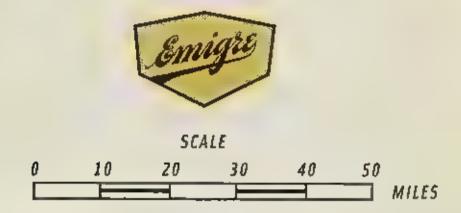
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UPDATE

In the process of adding the Euro symbol to our fonts, we are taking the opportunity to make overall improvements including:

- Lining and old style figures provided in separate fonts, for those designs that contain both types of figures.
- Separate all small caps font with small caps-aligned punctuation and currency symbols.
- Rotated (instead of flipped) curly quotation marks, which are preferred for setting some European languages.
- An extended set of easily accessible ordinals provided in the fractions font (for those designs that include fractions.)

The status of our upgrades is listed at:

http://www.emigre.com/ FontOverview.html

UPGRADES are free for registered customers with any purchase of \$39.00 or more. Otherwise \$15.00 per package.

CAPS, SMALL CAPS & PETITE CAPS

The Mrs Eaves package includes three sizes of capitals: regular capitals, small caps, and petite caps. Small caps and petite caps fonts are capital letterforms that are shorter than the regular capitals. These are often used for emphasis within lowercase text where the use of regular capitals would be too obtrusive. When combined with initial regular caps, the word shapes make the text more legible than caps used alone

Ммм

The Petite Caps are aligned with the x-height to create emphasis without disturbing the alignment of the lowercase text:

Text with PETITE CAPS for emphasis

The Small Caps are a bit larger for use in headlines which may require less size contrast with the regular caps.

HEADLINE: CAPS WITH SMALL CAPS

LIGATURES

The standard ligatures are provided in the Roman font.

ßfifl

Additional ligatures are provided in the Fractions font.

et st ff ffi ffl

An extended set of typographic ligatures is available in the ligature packages.

MB CE HE CO MP VA gg gi it ky ip py

TABULAR & PROPORTIONAL NUMERALS

Lining tabular numerals are provided in the Mrs Eaves Fractions font; all other Mrs Eaves fonts contain proportional numbers.

TABULAR NUMERALS (shown below, left) are monospaced, making them ideal for use in annual report columns and other tabular applications.

PROPORTIONAL NUMBERS (shown below, right) are not monospaced, thereby creating a more even appearance when used within text.

24,360,859.17 81,916,215.71 44,582,868.07

24,360,859.17 81,916,215.71 44,582,868.07

OLD STYLE & LINING NUMERALS

Old Style numerals are provided in the regular Mrs Eaves fonts. Old style numerals, also called "non-lining," have ascenders and descenders like the lowercase letters, with emphasis along the x-height, thus creating a more even appearance than lining numerals when used within lowercase text. These numerals are proportional (not tabular), to provide optimal spacing in general text usage within lower case text.

24,360,859 old style with lower case

Lining numerals are provided in the Lining, All Small Caps and All Petite Caps fonts. These numerals are aligned with the height of the capital letters.

24,360,859 LINING WITH CAPS

24,360,859 LINING WITH SMALL CAPS

24,360,859 LINING WITH PETITE CAPS

FRACTIONS, SUPERIOR NUMERALS, INFERIOR NUMERALS & ORDINALS

The following common fractions come preassembled in the Fractions font.

1/4 1/2 3/4 1/8 3/8 5/8 7/8 1/3 2/3

The superior and inferior numerals, provided in the Mrs Eaves Fractions font, are ideal for footnotes and for composing custom fractions.

 $5^{1/16}$ 1 1 2 2 3 4 4 5 6 6 7 7 8 8 9 9 0 0

The following ordinals are provided in the Fractions font for composing common abbreviations.

abdehilmnorst 1st 2nd 3rd 4th

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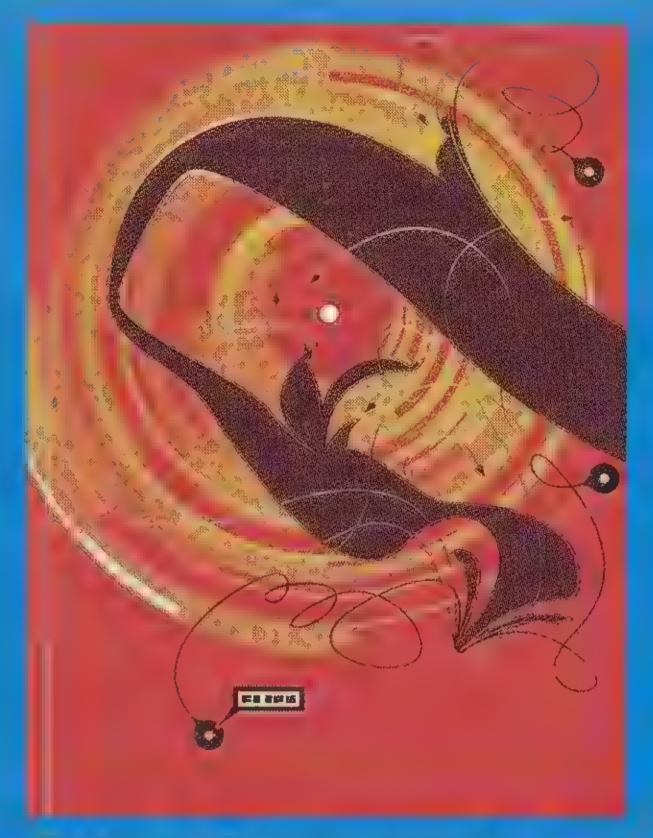
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